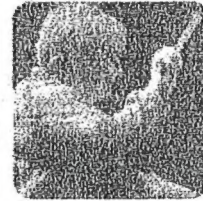
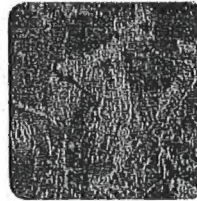


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UNIVERSITY OF TORONTO FACULTY OF MUSIC



2006-2007 SEASON

WHERE GREAT MINDS MEET GREAT MUSIC

FACULTY
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UNIVERSITY
OF TORONTO

Saturday, November 25, 2006
7:30 pm. MacMillan Theatre

University of Toronto
Faculty of Music
presents

FROM RUSSIA WITH LOVE

University of Toronto MacMillan Singers
Nexus Percussion Ensemble
High Park Choirs

PROGRAM

Sergei Rachmaninoff
(1873-1943)

Hymn of the Cherubim
(from The Liturgy of St. John Chrysostom)

*University of Toronto MacMillan Singers
Doreen Rao, conductor, Elmer Iseler Chair in Conducting*

Traditional Russian

A. Kastalsky
(1856-1926)

Traditional Russian

arr. M. Zharov

Traditional Russian

arr. A. Liadov

Traditional Russian

arr. A. Liadov

Traditional Russian

arr. A. Kozlov

Traditional Russian

arr. O. Kusnetzova

So v'unom ia khozhu

("I am walking around with a vine")

Tebe Poem (To Thee We Sing Praises)

Poseiali Devki Iyon

("Girls sowed the flax")

Ty Reka li moya rechenka

("Are you my dearest river")

Vo Lusiah

("In the Meadow")

Ah Ty Step' Shirokaya

("Hey you, the wide steppe")

V Syrom Boru Tropina

("Trail in the humid grove")

*High Park Choirs of Toronto Senior Division
University of Toronto Children's Choir In Residence
Zimfira Poloz, Conductor*

Steve Reich

Music for Pieces of Wood

*Nexus Percussion Ensemble - Bob Becker, Bill Cahn, Robin Engelman,
Russell Hartenberger, Garry Kvistad*

- INTERMISSION -

Igor Stravinsky
(1882-1971)

Les Noces ("The Wedding")

1. The Bride's Chamber
2. At the Bridegroom's
3. The Bride's Departure
4. The Wedding Feast

Taylor Strande, soprano
Kasia Sadej, mezzo soprano
Sasha Bataligin, tenor
Stephen Hegedus, bass
Chris Dawes & Gregory Millar, piano
University of Toronto MacMillan Singers
Nexus Percussion Ensemble
Doreen Rao, Conductor

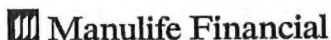
Alexander Borodin
(1833-1887)

Polovtsian Dances (from "Prince Igor")

University of Toronto MacMillan Singers
Nexus Percussion Ensemble
High Park Choirs of Toronto
Peter Stoll, clarinet
Pearl Schachter, harp
Daniel Rutzon, Graduate Student Conductor



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Program Notes

Hymn of the Cherubim

(from *The Liturgy of St. John Chrysostom*)
SERGEI RACHMANINOFF (1873 - 1943)

This setting of 'The Liturgy of St. John Chrysostom', written in 1910, was the first of Rachmaninoff's three major choral works, the others being 'The Bells' (1913) and the 'All-night Vigil' or 'Vespers' (1915). The composer had just returned from a harrowing tour of the United States, and he settled down, at his recently-inherited estate at Ivanovka, to a period of steady Russian-inspired composing. Although history marks Rachmaninov down as not being particularly religious, it is clear from his letters to friends and colleagues, and from the nature of the work that he intended the work to be used in church rather than just as a concert piece. In fact the piece was composed in an astonishingly short time - less than three weeks. Unlike 'The All-night Vigil', 'The Liturgy' is entirely free-composed and contains no extraneous material. For guidance on the content of the work, Rachmaninov turned to Alexander Kastalsky, director of the Moscow Synodal School; it was the choir of the school that gave the piece its first (secular) performance on 25 November 1910. Alas, once again, the church authorities were unimpressed, and felt that Rachmaninov's setting was not suitable for church use, and so it was probably never performed in a religious context - as a teacher of religion at the Synodal School remarked: '...absolutely wonderful, even too beautiful, but with such music it would be difficult to pray; it is not church music'.

- Notes by Barry Creasy

Les Noces

("The Wedding")
IGOR STRAVINSKY (1882-1971)

Stravinsky first conceived the idea for 'Les Noces' in 1914, shortly after finishing the composition of 'The Rite of Spring'. Indeed, if we consider the two works together, 'Les Noces' may be regarded as the second panel of a diptych taking its inspiration from the pagan rites practised in ancient Russia. 'Les Noces' describes the matrimonial rites of the Russian peasants. Here mere man will not be silenced; he sings and sings, hardly giving the instruments a single phrase of their own, except for the pealing of bells in the final bars of the work.

Stravinsky was never quite certain how to describe the work, but he insisted it was not a ballet. Early performances around 1919 were officially subtitled "a divertissement... in two parts with soloists and chorus and an ensemble of several instruments." He also described the orchestral 'Les Noces' as "Russian dance scenes with song and music". The orchestration of the final version was four pianos and a large group of percussion instruments: four timpani, xylophone, bells, two tenor drums, two side drums, tambourine, bass drum, cymbals, triangle, and two castanets. For practical purposes the instrumental ensemble consists of percussion - even the pianos are used throughout with a hammering action. The sound effects produced by this unusual group of instruments are of incomparable splendour and brilliance.

- Notes by Roman Vlad

Polovtsian Dances

(from *Prince Igor*)

ALEXANDER BORODIN (1833-1887)

Prince Igor is an opera in four acts with Prologue by Alexander Borodin. The libretto, adapted by the composer from the East Slavic epic *The Tale of Igor's Campaign*, centers on a 12th-century Russian prince (Igor Svyatoslavich) and his campaigns against the invading Polovtsian tribes. The opera was first performed in St. Petersburg on November 4, 1890.

Borodin left the opera incomplete at his death in 1887. Composition and orchestration was completed posthu-

mously by Nikolai Rimsky-Korsakov and Alexander Glazunov. According to the printed score, the opera was completed as follows: Rimsky-Korsakov orchestrated the previously unorchestrated passages from the Prologue, Acts 1, 2, and 4, and the "Polovetsian March" which opens Act 3. Glazunov used what existing material was left to compose and orchestrate the rest of the third act; he also reconstructed and orchestrated the overture from memory after hearing the composer play it at the piano several times.

The Polovetsian Dances is perhaps the best-known selection from *Prince Igor*.

Text Translation

Hymn of the Cherubim

Sergei Rachmaninoff

Like a choir of angels,
mystic'ly represented,
who sing to the life giving Trinity
Three-fold holy hymns of grateful praise.
Now let us lay aside all daily cares of this
earth, of this earthly life.

Amen.

That we may receive Thee, O King,
Lord of all, we receive Thee,
King of all, we receive Thee,
who comes borne by angel choirs
who sing invisibly their hymns of glory.
Alleluia.



Les Noces

Igor Stravinsky

Scene I - The Bride's Chamber

The Bride

Tress my tress, O thou fair tress of my
hair,
O my little tress.
My mother brush'd thee, mother brush'd
thee at evening.

Mother brush'd my tress.

O woe is me, O alas poor me.

Bridesmaids

I comb her tresses her fair golden
tresses,

Nastasia's bright hair Timofeevna's fair
tresses.

I comb and plait it, with ribbon red I twine
it,

I will twine her golden hair.

I comb her fair tresses bright golden
tresses,

I comb and I twine Timofeevna's fair
tresses,

I bind her tresses I comb them and plait
them,

With a fine comb I dress them.

The Bride

Cruel, heartless, came the match-maker,
Pitiless, pitiless cruel one, pitiless cruel
one.

She tore my tresses, tore my bright
golden hair, pull'd it tearing it.

She tore my hair that she might plait it in
Two plaits, plaiting it in two.

O woe is me, O alas, poor me.

Bridesmaids

I comb her tresses, her fair golden
tresses,
Nastasia's bright hair, Timofeevna's fair
tresses,
I comb and plait it, I comb it and bind up
her hair,
With a ribbon of bright red, twine it with a
ribbon blue.

The Bride

Golden tresses bright, o my tresses fair.

Bridesmaids

Weep not, O dear one, weep not,
Let no grief afflict thee, my dear one,
Weep no more, Nastasia, O weep no
longer, my heart, my Timofeevna.
Of your father think, your mother's care,
And of the nightingale in the trees.
Your father-in-law, he will welcome you,
Your mother-in-law will bid you welcome
And tenderly will love you e'en as though
you were their own dear child.
Noble Fetis Pamfilievitch, in your garden a
nightingale is singing,
In the palace garden all day he whispers
cooing notes,
At nightfall hear him singing aloud his
song of love.
'Tis for you, Nastasia, his singing, my dear
one,
For you alone his singing, for your delight,
your happiness,
He shall not disturb you sleeping in time
for mass, he'll wake you.
Come, come let us make merry from one
village to another.
Come, come, dear Nastasia shall be
happy,
She must be gay and joyful.
Come!
She should always be of good cheer.
'Neath the little stones a brook flows.
Underneath the stones a little brook is
flowing,
Underneath the stones, making loud and
happy music.
Loud and gay it sounds like beating
drums,

Like beating drums, gaily loudly making
music.

So Nastasia Timofeevna, so in marriage
do we give thee,
So we give thee.

The Bride and the Mother

Plait, plait my little tresses,
Plait my hair and bind it with ribbon red,
In plaits bind it tightly,
O plait my hair and bind it with a ribbon
red.

O Mary thou Virgin,
Come to us and aid us,
Come to our aid.
Plait her hair, aid us as we wed her,
Nastasia, fair.
Ah, aid us, unplait her hair,
Aid us as we wed her.

Bridesmaids and the Bride

I twine her tresses, I plait her fair tresses,
I bind the fair hair of my Timofeevna,
I twine her tresses, again I will twine
them,
With ribbons entwine it, my Timofeevna,
Once more I comb it and bind it with rib-
bon,
A ribbon entwin'd about her hair,
Again I will comb Nastasia's fair tresses,
I comb them and twine them, my
Timofeevna,
I twine her fair hair, with a ribbon I bind it,
A ribbon of bright red,
Blue a ribbon blue, and ribbon red, bright
red, as my own lips are red.

Scene II - At the Bridegroom's

Bridegroom's Friends

Virgin Mary, come, come and aid our
wedding,
Come, Mary, hear out pray'r, aid us as we
comb the fair curls of Fetis.
Virgin Mary comb the fair locks of Fetis,
While we comb and brush the curls of
Pamfilievitch.
Virgin Mary, come.
Wherewith shall we brush and comb and

oil the fair locks of Fetis?
Come, come to aid us, O come Virgin
Mary,
O come, Mary aid us, uncurl his fair locks.
Quickly lead us to the town and buy some
pure olive oil.
And curl his locks, his fair locks.
Come Virgin Mary, come to aid our wed-
ding, aid us
now as we uncurl the bridegroom's locks.
Come, O come and aid us to uncurl his
fair locks.
Last night, while Fetis sat, sat within his
house all the while.

Parents (in turn)

Last night Pamfilievitch his fair locks sat
brushing.
Now to whom will these curls belong?
Now, now to whom will these curls be-
long?
Now they will belong to a rosy lipp'd
maiden.
Do they now, now, belong to her, to the
tall one,
To Nastasia, to Timofeevna,
Now Nastasia pour oil on them.
Do you pour oil on them;
You, Timofeevna, you pour oil on them.
Oil the fair, the curly locks of Pamfilievitch,
The fair and curly locks.
O the fair, the curly locks of Fetis, the fair
and curly locks of Pamfilievitch.
My mother curl'd them off, saying then
while she was curling them,
Little son, be you white and rosy cheek'd
little son,
My little child, my son.
And another one will curl your locks,
And another one will love you.
Shining locks and curly, whose are they?
Shining locks and curly, whose are they?
O Pamfilievitch lovely locks curly, the
locks of Fetis, well oil'd and lovingly
curl'd.
Glory to the father, glory to the mother,
Well have they brought up their wise one
obedient, obedient and wise one obedi-
ent.
A clever, prudent child.

The Bridegroom

Let my fair curls be in order,
upon my white face, in order,
And grow used
to my young man's ways,
my habits, my dandy young habits,
are usual there.

Chorus

Ah in Moscow, in the city,
dandy young habits are usual there.
Virgin Mary, come...
Holy Mother, come to the wedding, to the
wedding.
And with Thee, all the holy Apostles.
Come to the wedding, to the wedding.
Now may God bless us, God bless us all,
Come to the wedding, come to the wed-
ding.

The Bridegroom

Bless me, my father, my mother, bless
me,
Your child who proudly goes
against the strong wall of stone to break
it.
See him, Fetis, the noble Fetis there,
See him the noble Fetis,
there to win his bride, his lady.
So the candles are lighted.
We go now to the church
and we kiss there the silver,
To invoke our Lady's blessing.

First Bridesmaid

All you that come to see us
the bride passing by,
did stay to see
her ta'en away.

Chorus

Ah, on his brow to set a golden crown.
See there fades the flow'r too.
Falls a white feather, now the flow'r fades,
Fades the flow'r too, now fades the flow'r,
The feather falleth,
So did Fetis kneel down before his own
father,
So did Fetis kneel before his mother
graciously,

Asking their blessing upon the son who
 goes to be married,
 And may the saints go with him, guarding
 him,
 May the saints go with him too, and keep
 him in their care.
 Lord, O bless us all from oldest to the
 youngest children.
 Saint Damien bless us also.
 Bless us Lord, bless the bride and the
 bridegroom, bless us also,
 The oldest, the youngest, O bless us. Ah!
 Bless us, O Lord, and bless now our wed-
 ding too,
 Bless us, Lord, send Thy blessing upon
 us all.
 Bless us, O bless the father and the
 mother, sister and brother.
 Bless us, O bless the sister and the
 brother,
 Bless us, we pray Thee, bless all who are
 faithful,
 All who fear and love him.
 God protect us, aid us now, God be with
 us now.
 Bide with us, abide with us, abide with us
 now.
 Saint Luke, do thou be with us, bless us
 Saint Luke.
 Bless our marriage rites we pray thee,
 Bless the couple whom thou hast chosen,
 Bless the pair Saint Luke, bless them
 whom thou hast chosen;
 Grant, O grant thy blessing for always,
 And to their children.

Scene III – The Bride's Departure

Chorus

Brightly shines the moon on high,
 beside the glowing sun,
 Ev'n so the princess liv'd within the palace
 happily
 beside her aged father and her mother,
 Happily beside her father and her mother
 dear.

The Bride

O grant me your blessing,
 father, for now I go to a foreign land.

Father and Mother

See how bright the candles burn before
 the Ikon, so I have stood before it long.
 So the princess stood awhile and quickly
 then away she went.

Chorus

So they gave their blessing to their daugh-
 ter fair,
 So she before her father stood weeping,
 And to ev'ry quarter of the world I go.
 Holding the ikon, holding bread and salt
 too,
 Holding bread and holding salt too.
 Thou Saint Cosmo come with us, Cosmo
 and Damien, O come with us.
 Holy St. Cosmo O grant that the wedding
 day prosper,
 Enduring from youth unto age, do thou
 grant that the wedding may prosper,
 Enduring from youth unto age, to old age.
 To the room where the two little doves are
 sitting,
 Two little doves in a small room,
 Holy Cosmo and Damien walked about
 the hall and came back.
 To our children even unto them.
 In the little room, the happy room, the
 small room,
 There are sitting two little doves.
 There is singing, dancing, and drinking
 too.
 Tambourines sounding, clashing, cymbals
 are being played.
 Long and happy union grant thou them.
 May the wedding endure from their youth
 until old age and unto their children,
 Holy Cosmo and Damien walked about
 the hall,
 They walked about the hall and then they
 came back.
 Virgin Mary, Mother of our blest Saviour,
 grant Thy blessing on this union.
 The apostles and all angels, as hopes
 entwine together,
 So our newly married couple cling to-
 gether,
 As one they cling together, as the hopes
 entwine together,
 They two, they two...

Mothers

My own dear one, child of mine, my little one,
Do now leave me, my dear one, little one, child of mine,
Do not leave me my little one, come again to me, my little one.

My own my child, dear child of mine,
Ah, do not leave me lonely, come back, come back, my dear one, my little one.
Child, you have forgot, dear one, have forgot the golden keys hanging,
Hanging golden keys hanging there,
My own little child, dear one.

Scene IV – The Wedding Feast

Chorus

Berries two there were on a branch, they fell to the ground,
One berry bows to another berry one.
Ai, louli, louli, louli! Louchenki, ai louli,
A red, a very red one, and a strawberry did ripen,
Ai louchenki, louli.
And one berry to another spoke sweetly,
Close one berry grew to another, close to it,
And one berry represents the noble bridegroom, Fetis,
And the other, Nastasia, 'tis the white one.
So gaily gaily goes he Theodor Tichnovitch,
Found a ring, found a golden ring, ring of gold set with precious stones.
Who comes here so gaily? Palagy Stanovitch.
Who is't comes here so gaily? Palagy Stanovitch.
I have lost, lost the golden ring with jewels set, with precious stones.
Oh, oh, poor me, oh, poor Palagy, no more is he gay,
No more is he gay, oh, poor Palagy.
Flying comes a grey, a little goose.
One red berry bows to another red berry.
One red berry spoke to another red berry.
Flying comes a grey, a little goose,
Flying comes a grey goose, little goose,

flying comes a grey goose.

Now its wings are beating, its tiny feet are scratching,
Making clouds of dust rise, making all the nobles.

Bride's Father

Now behold your wife,
whom God hath given you.

Chorus

And what did we tell you, dear Nastasia?
Your wife must sew and spin, she must keep
the linen and sew and spin the flax white and sew it too.

Bride's Mother

To you I entrust her, my son-in-law,
I entrust her my daughter dear.

Chorus

Let her sew the linen, food you shall give her and clothe her,
Give her to eat and to drink,
And set her to work, you feed her and clothe her and bid her work.
You saw the logs. Ask again. (clap)
Love her and shake her like a pear tree and love her.
They are come our nobles, fill the flowing goblets,
Round the tables going fill the flowing goblets,
Going round among the guests and toast-ing Mary.
Drink thou little mother, eat thou Mari-tovna.
I do not drink, I do not eat, I listen here,
Listen to the nobles as they eat and drink their wine,
If our Simon were here,
O you gay, noisy chatt'ring goose, where have you been?
Noisy goose, where have you been and what did you see there?
A Chinaman? Where have you been and what did you see there?
I have been far away at sea, the blue sea and the lake of blue,

Away upon the sea.
 A swan neck'd maiden in the sea was
 bathing,
 washing there her Sunday dress.
 A little white swan did you see there and
 did you see a little white swan.
 And how should not I have seen the sea,
 not I have seen the sea?
 How should not I have seen the sea, seen
 the little swan.
 Ay, beneath his wing the swan doth hide
 his mate.
 Two swans, two white swans in the sea
 where swimming in the sea, two swans.
 Ay, and Fetis holds Nastasia right ten-
 derly,
 And Fetis holds his bride to him tenderly.

First Bridesmaid

And you, Nastasia, what have you done?

The Bride

I have donn'd a golden belt,
 It is plaited with pearls that trail
 and hang down to the ground.

Chorus

Now all you who are come to the feast,
 Lead the bride in, the bridegroom is wait-
 ing, lonely,
 Holding a goblet of rare old wine, a rare
 goblet.
 O you merry old rogue, Nastasia's father,
 you,
 He has sold his child for wine, for flowing
 goblets.
 You fair maids, you pastry-cooks, and you
 plate-washers,
 You good-for-nothing, good-for-nothing,
 you chatterboxes,
 All you lazy wives, you silly Reds, you fool-
 ish ones,
 And all you naughty ones who are among
 the wedding guests,
 Raise your voices.

Hear the bridegroom saying
 'I would sleep now'
 And the bride replying
 'Take me with you',
 Hear the bridegroom saying

'Is the bed narrow?'
 And the bride replying
 'Not too narrow.'
 Hear the bridegroom saying
 'How cold are the blankets'
 And the bride saying
 'They shall warm them'.
 'Tis to thee Fetis sing we now this little
 song,
 And to the little dove, the white one, to
 Nastasia, to our Timofeevna, too.
 Dost hear us, hearest thou Fetis, dost
 hear us, Pamfilievitch.
 We are honouring you, we sing our song
 to you.

Do not lie thus by the steep river bank,
 Ay, sit down, Savelyouchka,
 In a summer house, a wedding prepare
 now for Fetis.

Guests

In the farm-house see
 how jolly a feast is held,
 Nobles sat at table drinking
 honey and wine,
 And all the while made speeches,
 Merrily, oh merrily, our wedding went truly.
 Nine kinds of beer,
 the good wife had prepared.
 But the tenth is finest, the best of all.
 Our Nastasia goes away, to dwell afar-off,
 in a distant country.
 Wisely shall she live there and in happi-
 ness let her be submissive, let her be
 obedient.
 She who knows how to be obedient,
 always is happy.

Bow then courteously, both to the old and
 the young ones.
 To the very youngest maidens you must
 bow lower.
 In the garden green there, Fetis stood and
 look'd
 Upon the marks of his Nastasia's feet,
 his own Nastasia.
 A smart young dandy, a dandy went a-
 walking down the street,
 Down the long wide street walking.

On his head he wore a fine furry cap for winter.

My Nastasia walks very quickly
and her new little coat,
It is lined with the fur of martens cosily.

ends

Black her brows and beautiful.

One of the Friends

Now then, you old man, come and drink a
little glass of wine,

Drink a good glass of wine.

Toast the happy married couple, for our
married ones need many things,

They want to have a little house increas-
ing their home,

A bath they will build for themselves
there.

You come and have a bath, afterwards
you will be heated.

So did our married pair begin their happy
days together.

Now then! Now then!

Drink to their health, drink and toast our
pair.

Chorus

Drink again, toast the pair, and embrace
the two.

This one, this one, this one, this is good,
this one even now cost a rouble,

But if you squeeze it in your hand,
squeeze it tightly it costs double that.
I don't care, I don't care at all though it
costs as much.

Now the river Volga overflows,
And before the gate I hear one calling,
Oh mother dear, my mother dear who
calls me.

All you silly maidens tell me
who the maiden was who ruled her true
love.

All

Lovely little bed where I lay be down,
How soft the pillow where I lay my head.
Soft the pillow where I lay my head,
Folded in the soft blankets, folded in the
blankets, the blankets warm,
See our Fetis there Pamfilievitch.

The little sparrow makes first his nest,
then takes his mate to be with him.
Fetis holds Nastasia and kisses her, his
bride,
Kisses her and holds in his hand her little
hand.
Holds her hand and presses it upon his
heart,
Holds her hand and lays it upon his heart.
Dear heart, little wife, my own dearest
treasure,
My sweet, my honey,
Dearest flow'r and treasure of mine, fair-
est flow'r, sweetest wife,
Let us live in happiness so that all men
may envy us.



Polovtsian Dances from *Prince Igor* Alexander Borodin

Fly away on gentle breezes;
fly swiftly, songs of love,
to greet our homeland
where once we lived in hope and knew no
sorrow,
where once we sang, rejoicing in our
freedom.

There beneath the burning sky
languid breezes cooled us,
there the cloud capp'd mountains dream
above the silver sea;

There our days were long and carefree
amid the sunlit hills and shady mead-
ows,

and there the scent of roses in the valleys
once filled the sultry air with sweetest
perfume,

There roses blossomed and fertile vine-
yards yield sweet wine.

There skylarks sing.

Fly away, our songs of freedom!

Glory, honour, praises to our Khan!

Fearless, mighty, ruthless warrior! Hail!

Sing his praise! Great Konchak, praise
him!

Fiercer than the scorching midday sun!
None can equal him in splendour, none!
Slaves and captives, all acclaim him.

Konchak

Look at those slaves of minem
aren't they beautiful?
Captives I took from the tribes of the
Caspian.
They can make you forget all your loneli-
ness,
choose any one who attracts you and she
shall be yours.

Unison

All acclaim his glorious name.
Glory, honour, praises to our Khan!
Fearless, mighty, ruthless warrior! Hail!
Sing his praise! Great Konchak, praise
him!
Fiercer than the scorching midday sun!
None can equal him in splendour, none!
Braver far that all before you!
Great Khan Konchak!
Praise our Khan, Khan Konchak!
Fly away on gentle breezes;
fly swiftly, songs of love,
to greet our homeland
where once we lived in hope and knew no
sorrow,

where once we sang, rejoicing in our
freedom.

There beneath the burning sky
languid breezes cooled us,
there the cloud capp'd mountains dream
above the silver sea;
There our days were long and carefree
amid the sunlit hills and shady mead-
ows,
and there the scent of roses in the valleys
once filled the sultry air with sweetest
perfume,
There roses blossomed and fertile vine-
yards yield sweet wine.
There skylarks sing.
Fly away, our songs of freedom!
Braver far that all before you!
Great Khan Konchak!
Praise our Khan, Khan Konchak!
Dance and sing for Konchak's pleasure,
Let all people praise him singing!
Let all people please him dancing!
Offer songs of homage to our glorious
Khan Konchak!
Praise Khan Konchak!

Biographies

Doreen Rao's distinguished career as conductor and master teacher links the standards of professional performance with the goals of music education. Celebrated for her spirited and moving concerts, Rao's commitment to choral music education is recognized in her innovative programming, teaching initiatives, worldwide conducting appearances and her award winning publications with Boosey & Hawkes.

Doreen Rao holds the University of Toronto *Elmer Iseler Chair in Conducting*. As the Director of Choral Programs, Dr. Rao founded the Faculty of Music's Centre for Advanced Studies in Choral Music which supports and enriches the Faculty's ensemble and conducting programs, hosts the Elmer Iseler Singers and sponsors the International Bach Festival with Helmuth Rilling.

Doreen Rao conducts the award-

winning University of Toronto MacMillan Singers and Chamber Choirs. Her young ensembles collaborate regularly with the Toronto Symphony Orchestra and a roster of internationally celebrated artists and educators. She teaches the University's graduate program in conducting performance and teaches graduate research and philosophy courses related to music performance in education.

Recognized as one of the world's leading experts on children and youth choirs, Doreen Rao founded and chaired the ACDA National Committee for Children's Choirs, pioneering work that inspired the children's choir movement in America.

During Rao's long association with the Chicago Symphony Chorus, she served as assistant conductor to her mentor Margaret Hillis and prepared choruses for concerts and Grammy

award-winning recordings with Sir Georg Solti, Claudio Abbado, and James Levine. Her choirs also performed on numerous occasions with Leonard Slatkin and the St. Louis Symphony Orchestra, and with Helmuth Rilling at the Oregon Bach Festival.

The Phi Mu Alpha Sinfonia awarded her with their National Citation for her significant and lasting contribution to the cause of American music. She has been honored by the American Choral Director's Association for her commitment to choral excellence. A CBS television documentary called her musical achievements "extraordinary."

The **University of Toronto MacMillan Singers** was founded in 1994 by Professor Doreen Rao to celebrate the legacy of Sir Ernest MacMillan, an inspired performer and devoted teacher who influenced every aspect of Canada's musical life. Representing the University of Toronto's Faculty of Music in festivals, concerts and recordings, the student ensemble performs a wide range of culturally diverse and distinctive repertoire with a demonstrated commitment to contemporary choral music. In 2004, the choir won 1st Prize in the CBC National Choral Competition and the Special Prize for "the best performance of a Canadian work." In late 2005 the young ensemble performed Stravinsky's *Le Rossignol* with the TSO under the direction of Gianandrea Noseda, as well participating in last season's Remembrance Day concert, and will join the TSO again in January for a performance of the Mozart *Requiem*, conducted by Peter Oundjian. In earlier this month, the MacMillan Singers performed a repertoire of Bach's Leipzig cantatas with scholar and conductor Helmuth Rilling as part of the 2006 International Bach Festival at the University of Toronto, as well as singing Robert Levin's reconstruction of Mozart's *C Minor Mass* with the TSO.

The first, entirely improvised **Nexus** concert in 1971 marked the formation of a group that would touch and entertain people of all levels of musical learning, in all genres of percussion music. Bob Becker, Bill Cahn, Robin Engelman, Russell Hartenberger and Garry Kvistad are virtuosos alone, and bring elements of their knowledge and character to a distinct and powerful whole. They stand out in the contemporary music scene for the innovation and diversity of their programs, their impressive history of collaborations and commissions, their revival of 1920's novelty ragtime xylophone music, and their influential improvisatory ideas. NEXUS' firm commitment to music education and a steady output of quality CD recordings and compositions by its members continues to enhance the role of percussion in the 21st century.

NEXUS' music, with its widespread appeal, has taken the group on tours of Australia, New Zealand, Asia, Brazil, Scandinavia, Europe, and regularly to the United States and Canada. NEXUS is proud to have been the first Western percussion group to perform in the People's Republic of China. They have also enjoyed participating at international music festivals such as the Adelaide, Holland, Budapest Spring, Singapore Arts, Tanglewood, Ravinia, and Blossom Music Festivals, as well as the BBC Proms in London, Music Today and Music Joy festivals in Tokyo, and many World Drum Festivals. NEXUS is the recipient of the Banff Centre for the Arts National Award and the Toronto Arts Award. NEXUS was inducted into the Percussive Arts Society Hall of Fame in 1999, just before celebrating their 30th anniversary season.

Especially renowned for their improvisational skills, NEXUS was called upon to create the chilling musical score for the Academy Award-winning feature-length documentary "The Man Who Skied Down Everest". Television and

radio broadcasters such as the CBS TV, PBS, and CBC have regularly featured this leading percussion ensemble. NEXUS' list of high-profile collaborations includes the Kronos Quartet, the Canadian Brass, and clarinetist Richard Stoltzman.

Toru Takemitsu, a great friend to NEXUS, composed one of their signature pieces, "From me flows what you call Time". This work, written with each NEXUS member's personality in mind, was premiered for Carnegie Hall's centennial celebration in 1990 with Seiji Ozawa conducting the Boston Symphony Orchestra.

Compelled to share their insatiable curiosity, knowledge, and passion for their art, NEXUS has contributed greatly to musical education with symphonic and solo programs for family audiences from "The Story of Percussion in the Orchestra" to their concert, "An African Celebration". Internationally, they have participated in high school, college and university residencies giving masterclasses, workshops and concerts. NEXUS members consistently write compositions that become core repertoire for percussion ensembles.

After a highly successful week of clinics, masterclasses and performances at the Silver Creek Summer Music Camps in August, the 2004/05 season was off and running! NEXUS was featured in October at the Seoul Drum Festival in Seoul, Korea. Highlights of the remaining concert season include a performance at the Percussive Arts Society International Convention in Nashville, TN, with Swiss drum set artist Fritz Hauser in November. Final production work on

the world premiere recording of Ellen Taaffe Zwilich's "Rituals" for NEXUS and Chamber Orchestra is underway featuring NEXUS and the IRIS Orchestra under the direction of Michael Stern. It should be out in early 2005.

High Park Choirs (HPC) is creating a buzz about sound – organic, beautiful, shimmering sound. Since July 2004, Artistic Director, Zimfira Poloz has been developing the sound of HPC using her phonopedic method of vocal development, and the results are terrific. She is a gifted leader, recognized for her skill, intelligence and sheer musicality among the international choral community, and at home for her warmth and energy with her choristers and parents alike.

Under her direction, we have increased enrolment by 56% over the past two years, in five divisions: Early Bird, Training, Children's, Senior and Chamber. The activity level has also increased to include workshops, community performances and local competitions.

In addition, HPC is now Children's Choir-in-Residence at the University of Toronto's Faculty of Music.

2006/07 will mark the 20th Anniversary Season for High Park Choirs. We are celebrating with special programming, return of alumni, a commissioned work from James Rolfe and Anna Chatterton which will reflect the multicultural makeup of our home base - the High Park area in the west end of Toronto, and a special tour for our Senior Choir to Newfoundland's Festival 500.



Upcoming Choir concert

Friday, December 1, 2006

University Women's Chorus and Master Chorale

Robert Cooper & Brad Ratzlaff, conductors

7:30 pm. Victoria College Chapel. \$14, \$8 senior/student

High Park Choirs

Sarah Alati
Xochil Argueta-Warden
Spencer Armstrong
Drea Benson
Madeleine Bondy
Gabrielle Byrnes
Bryna Cameron-Steinke
Holly Chaplin
Catherine Clemo
Chelsea Davies-Kneis
Madeline Dean
Brian Dearden
Thandiwe DiFelice

Katherine Duff
Olivia Flavelle
Payton Foden
Hannah Foulds
Rachel Friesen
Luke Gallagher
Alice Gauntley
Clare Gover
Stephanie Haller
Ruby Iacobelli
Olivia Janus
Kamila Janus
Ariane Julien

Kamilla Kovaleva
Meagan Lau
Ellen Lourie
Claire Lourie
Madeline MacDonald
Effie MacMurchy
Jesse Marshall-
Sheppard
Alexandra Martin
Zora Miller
Alexandra Park
Bianca Penalagan
Elizabeth Perkins

Catherine Ramsey
Sydney Rose
Liam Stanfield
Nadia Stanichevsky
Keisha Sunley-Paisley
Hilary Taynen
Elizabeth Tudor-Bezies
Isidora Vidojevic
Haylee Wanstall
Nikolay Yaroslavtsev

MacMillan Singers

Soprano I

Hannah Batley
Erica Feggans
Lara Ferriera
Brittany Mayer
Tamara Mitchell
Sarah Parkin
Larissa Swenarchuk
Jessica Willingham

Soprano II

Annie Bender
Jennifer Campbell
Ayanda Dalamba
Dina Koutsouflakis
Christine Lee
Rachel Pines
Melanie Steenburgh
Ariana Theriault

Alto I

Elena Boehm
Elaine Choi
Nancy Frank
Blythe George
Victoria Medeiros
Cynthia Smithers
Ilana Zarankin

Alto II

Laura Bailey
Dawna Beach
Bryanne Carneige
Khiran Charlton
Sarah Dardarian
Brynne Eaton-Auva'a
Jenny Fan
Grace Ha
Katie Kirkup-Ortolan
Christina Labriola
Lily Ling
Jennifer Szeto
Aviva Wilks

Tenor I

Oliver Balaburski
Frank Mutya
Mark Oracion
Keith Reid
William Reid
Tim Wong

Tenor II

Scott Christian
Jim Jiang
Avalon Rusk
Daniel Richter
Peter Hwang
Gianmarco Segato
Qi Yang

Bass I

Justin Anantawan
Ben Hwan Bai
Matt Coons
Miladin Danailov
Robert Fowler
Anton Mamine
Charles Mok
Greg Rainville
Dan Rutzen
Alastair Smyth
Giovanni Spanu

Bass II

Charlie Chan
Chris Cheh
Justin Loach
Ronan MacParland
Jeff Magee
Matthew Otto

Fred Perruzza, *Director of Operations, MacMillan Theatre*

Ian Albright, *Technical Assistant*

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